

AKIRA

17

E

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KATSUHIRO OTOMO





WELL, I'M NOT SURE
ABOUT THE OTHER
ONE, BUT THE
ONE I'M SEEING
IS A BIG ONE.
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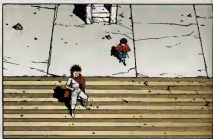


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FIRST, I WROTE HEADLINES
OF THEIR WIFE ACCUSING
OF BURN AFTER THE
WIFE ESCAPED FROM
THE CITY.

THEY SAY THEY'RE DEFENDING
A MOTHER FOR THE PEOPLE
AND THEY'LL DO IT
—THEIR ARMY.

FOR THE PEOPLE?

FLANNERY BENT

WELL, SHE'S
FEARABLE.

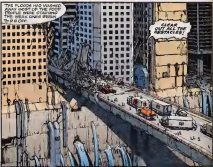
WORLD WERE GOING
STRONG AMONG
THE ALTERNATIVE
ABOUT
AN ALIEN
OF
WELSH
GARDEN.

WELSH GARDEN

EVERYONE WAS GOING
TO BE KILLED FOR
THE BURNING DISTRICT
MURDER — THE ONLY
ONE LEFT
STANDING.

YOU
CAN
DO
IT!

LET
RICH
AND
POOR
BE
FREE





WHAT HAS GONE BEFORE

Twenty thirty. The world stands poised at the edge of World War II. An explosion of atomic-nuclear proportions has been set off in **New Tokyo**. The world, particularly the super powers,

wonder what has happened. In **New Tokyo** in a section known as the "old city" a band of teenage delinquents led by **Kaneda** encountered **Number 28** a child named **Tetsuo** who used extraordinary telekinetic abilities to injure **Tetsuo** one of **Kaneda's** close friends.

As a result **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by a man known only as the **Colonel** and an underground resistance group bent on putting a stop to the **Colonel's** activities.

Among the resistance, **Kaneda** meets **Kay**—a girl he alternately seduces and tries to seduce—and Kay's "brother" **Ryo**. Other important resistance members include **Ryo's** superior, the opposition party leader **Nene**, and a powerful religious leader with strong psychokinetic gifts, **Lady Miyako**.

The **Colonel** has a number of children like **Number 28** under his control. Each child possesses a distinct set of psychic talents and is identified by a number marked on the hand. At one time, **Lady Miyako** was **Number 18** in this series. **Number 28** is **Abiko** so



Abiko



Tetsuo



Kaneda



Lady Miyako



THAT'S RIGHT
IS STILL
VERY YOUNG
AND FRESH

SO WE'LL BE A CHANCE
TO ACCEPT YOUR
DIVERSITY OF IDEAS
AND ETHICAL BELIEFS



WE'VE
BEEN
TALKING
ABOUT
THE
FUTURE
OF
THE
COUNTRY



WHAT ABOUT
THE FUTURE OF
THE COUNTRY?

WHAT ABOUT
THE FUTURE OF
THE COUNTRY?



AT THE

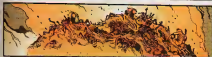


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THE
COUNTRY



AT THE

AT THE













DON'T YOU SAY FRANKLIN DID IT?

HONESTLY, RICHARD? I DO IT!

"DON'T YOU SAY
 'FAMILY' ANY
 MORE?"

"YOU'RE RIGHT!
 I DO!"

"FAMILY!"

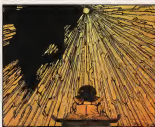
THE ROCK
 WAS MOUNTAIN
 THE HUNDREDS
 — SHE LET THE TOWN ALL
 SHE WAS GETTING
 DOWN BY
 COUNTRY
 FOLLOWING

I hope I should also come to take a break, Jay.

Well you all, there are two things all members appreciate for me wanting to see the end of them.

I hope I should also come to take a little rest.

Well you all, there are two things all of you should remember for me when I get into a bad or thin







powerful that since the war he has been suspended in cryogenic sleep.

The Colonel's staff conducts experiments which awaken tremendous sleeping potential in **Tetsuo**, who is reborn **Number 41**. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, mauling one of Kusanagi's friends and even attacking **Kaneda**. Then followed by **Kay** and **Kaneda**, **Tetsuo** sets out in search of **Akira**, whose powers he fears may rival his own.

Tetsuo recruits soldiers armed with the most sophisticated weaponry. The scientists monitoring Akira's cryogenic sleep realize that even in hibernation, Akira's power is responding to Tetsuo's psychic energy. When **Tetsuo** reaches Akira's resting place, the

cryogenic chamber cracks from within and **Akira**—frenzied and dying—follows his long sleep—awakened.

Terrified of what may occur the Colonel summons the powerful SDF military machine and orders that its power cannon be fired at **Tetsuo** and **Akira**. The two are separated by the attack. **Akira** is saved by **Kay** and **Kaneda**, but **Tetsuo** is less fortunate. The laser strikes his left arm.

Nishi-Tokyo is placed in a state of military emergency following the disaster. "Cavalcade robots" patrol the streets, dealing harshly with looters and restoring order. Disoriented and maddened by rage following the disaster, the Colonel—who successfully conceals the truth about what has occurred despite looks to the media—decides to



The Colonel



Kay



Chipo



Messa





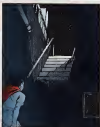
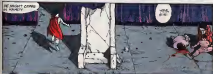
















NEXT ISSUE AMID THE RUINS



use the emergency as an excuse to hunt down and destroy his enemies. With the aid of his inner circle, the Colonel stages a successful coup d'état.

Nene, planning to exploit **Akira** for his own purposes, kidnaps the child and orders his staff to kill **Kaneda**, **Ryu**, and **Chiyoko**—who nevertheless manage to escape and free **Akira**. He is, however, stolen from them again, this time by **Sakaki**, **Miki**, and **Moss**—young psychics trained by **Lady Miyako**, who now knows that **Moss** has betrayed her. The Colonel, with his troops and his psychic children, is also frantically trying to find **Akira** before he fully awakens. On the Colonel's orders, **Takashi** tells **Moss** during a psychic showdown: **Nene** cannot

Sakaki and **Akira**, but before he can do that any longer, **Miki** sacrifices her life, enabling the pair to escape. **Sakaki** finds **Akira** in a dumpster. That he is found by **Ryu**—one of the few people who doesn't recognize the child, **Ryu** and **Akira** encounter **Nene**, who turns out to be **Bay's** lover. **Ryu** realizes that his former master is a traitor. When **Nene** tries to kill them, **Ryu** guns him down and leaves him for dead.

As **Sakaki** and **Ryu** fight for control of **Akira**, they are suddenly joined by **Kaneda**, **Ryu** and **Chiyoko**. Then all six of them are surrounded by the Colonel's troops. **Sakaki** makes a last-ditch effort to escape and is killed, her spot embraced by **Lady Miyako** as she dies. **Takashi** finally grants **Akira**



Ryoko



Ryu



Takashi



Sakaki

THE MAKING OF AKIRA THE EPIC COMIC PART IV—WORKING ON AKIRA AT EPIC

Over the past few months, we've examined the art, coloring, and scripting of the Epic version of *Akira*. These three elements are combined by the staff at the Epic editorial offices to form each issue of *Akira*. In our fourth and final article on *The Making of Akira*, we will explain the role of editorial, as well as the duties of the staff involved.

Editor Margaret Clark and Assistant Editor Marie Jarvis are in charge of producing *Akira* for Epic. They traffic the various elements, create mechanical representations of the final product, make necessary script or art corrections, and design covers and text pages.

The most apparent role of editorial is in trafficking. Tokyō's Kodansha Ltd sends the original "mirror" proofs, as well as the script translation, to Epic. Epic in turn sends the script to Jo Duffy, who then "westernizes" the script and returns the new version to Epic. The editors then send the script to Kodansha for approval. Upon approval, the script is sent to Michael Higgins,



Assistant Editor Marie Jarvis working for cover images for *Akira* (#30).

Original artist Shigeo Fukuda is preparing the word balloons and returning proofs of Akira's characters in panels.



who letters the word balloons and returns the lettering to Epic. The "mirror" proofs and the lettering is given to the Marvel "Bulpen", where graphic artists diligently paste the words down onto the art, and return the proofs to Margaret Clark. She carefully checks the posted-up proofs, and makes necessary corrections.

The Epic intern then photocopies the proofs, and copies are again mailed to Kodansha for approval. Ms. Yuka Ando sends her comments, and the proofs are put back into the Bulpen for the necessary corrections.

Simultaneously, Margaret Clark and Mena Jovins work on other aspects of the book. They choose scenes from each issue for the cover and back cover, as well as the frontispiece and text pages, and have photocasts made of the chosen scenes. The artwork is then sent to Steve Giff and Glyoptis for coloring, while the stints are pasted down onto mechanicals and marked that they are "For Position Only." This indicates to the printer that the mechanicals are only a representation, and the actual art is to be shot separately from the cover. The Epic staff also chooses the colors for the cover. Clark says that she attempts to choose colors that look attractive when put next to each other, since in Japan, the Epic Akira's are sold in boxed sets of three.

Margaret Clark writes the teaser for the back cover, and edits the "What Has Gone Before" summary, while her assistant works on the text pages that appear at the end of Akira. Together they spec the type for the three text items as well as the indicia, credits, price and cover information. They also spec type for any signs that appear within the artwork for the issue, and for the computer-like speech of the caretaker robots.

After the type is generated, it is given back to the Bulpen along with the cover mechanical and interior art pages for proof-up. The proofs and mechanicals are sent to the printer, as are Steve Clift's color-coding disks. The Epic staff waits for the return of chromalins, as detailed in the last article.

After the chromalins are marked-up and returned to the separator, the separator makes the detailed corrections and, as discussed last month, the printer pulls "blues" on the book. The blues are also marked-up or given the go ahead, and Akira is printed.

The production of a single issue of Akira is complete. But the work on the issue will continue, with the Epic staff watching shipping dates and tracking the printing of the issue. Copies of the printed issue must later be tracked down, and mailed to all of the parties involved in its publishing. Finally, the issue is finished, and the next issue is well underway.

AKIRA: the movie AN UPDATE

The English-language version of the animated film **AKIRA** will play in the following cities during the month of February:

SANTA CRUZ, CA
SASH MILL CINEMA
February 15-21
YELLOW SPRINGS, OH
LITTLE ART THEATER
February 18-20
SALT LAKE CITY, UT
CINEMA IN YOUR FACE
March 23-31
HONOLULU, HI
ACADEMY THEATER
April 20-21

Also, look for **AKIRA** in the following theaters during the month of March:

CHICAGO, IL: MUSIC BOX THEATER
CINCINNATI, OH: MOVIES REPERTORY CINEMA
LOUISVILLE, KY: VOGUE THEATER
AUSTIN, TX: DOBIE THEATER

KATSUHIKO OTOMO

visual effects supervisor

YASUMITSU SUGIYAMA

visual supervisor in Mr. Goober

NAOYOSHI SHIGEMATSU

artistic supervisor in Mr. Goober

HIROSHI HIRATA

designer • 1987/88 • 1989/90

ASIBA SAITO

designer • 1989/90 • 1991/92

YOSHIMIZU

YOSHIO KIMIZAKURA

illustrator

KOICHI YUKI

HIROAKIRA NISHITANI

editor • 1989/90 • 1991/92

YUKA ANDO

technical coordinator • 1991/92

SHOHEI OKAMURA

managing editor • New Year

EYE DATA

JO DUFFY

digital supervisor

STEVE CURRY

editor

GRAPHICS COMPUTER CREW

1989/90

MICHAEL HIGGINS

director

EDUARDO LATILLARI

production

MARIE JAMES

production editor

MARGARET CLARK

editor

CARL POTTS

executive editor

The wastes have reached from the city of Neo-Tokyo revealing the wounds below. Once gleaming skyscrapers lean at sloping angles, their jagged, pitted facades rising steeply at the sky. In the canyons of these buildings, surrounded by their rubble, huddle the cold, the hungry, the hurt, the dying—and the countless dead. For the few people left in Neo-Tokyo it is a daily struggle just to survive. But there are a few who are trying to do more than just survive. There is the gentle Lady Motoko who has chosen open her temple doors to those who seek refuge. And in the midst thereof sits a god, Moritat, who would be both angry and hear from even healing the injured—the Emperor Akira.

KATSUHIRO OTOMO'S



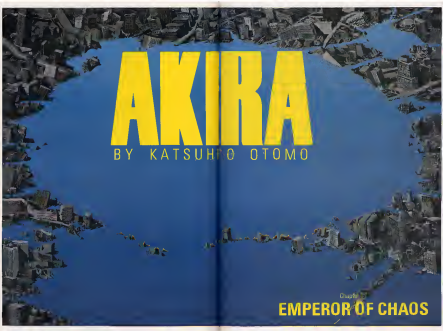
and motorcycle firm to their fellow psychics **Kyoko** and **Masara**. Then **Nara**, dying and determined on revenge, drives and tries to kill **Akane**, killing **Takashi** instead.

The trauma of **Takashi**'s death galvanizes **Akane**, who fully awakens and unleashes a light blast powerful enough to devastate the entire city. Acting quickly, **Masara** and **Kyoko** sweep most of the people in the

area upward, into the shelter of a skyscraper. The entire resistance group is separated and **Kasade** is lost soon vanishing towards the sky. In the wake of the disaster, **Lady Miyako** opens her temple and offers shelter and comfort to those in need.

Afterwards, as **Akane** sits alone, telekinetically playing with bits of rubble, **Tetsuo** briefly appears.

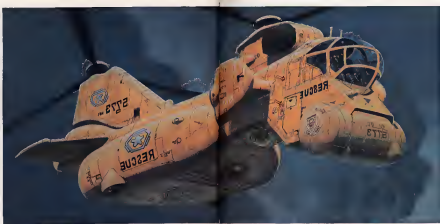


An aerial photograph of a city that has been almost completely destroyed. A large, irregular pool of blue water occupies the center of the frame, surrounded by the dark, jagged remains of buildings and infrastructure. The perspective is from directly above, looking down on the devastation.

AKIRA

BY KATSUHIRO OTOMO

Directed by
EMPEROR OF CHAOS



WE'RE
JUST ABOUT
THERE
I CAN
ALMOST
MAKE
OUT—



